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ber and running through the winter; but every member should realize the importance of the present opportunity and take full advantage of it for himself and his family, in order that the experiment may be inaugurated with an enthusiasm which will carry over to the early fall, and lead to a year's activity which will pave the way for a broader and more widespread love of music throughout the city.

Mr. Surette has prepared the following article for the *Bulletin*, which explains admirably his attitude.

MUSIC IN THE ART MUSEUM

BY THOMAS WHITNEY SURETTE

Our recognition of the value of music as a means of educating and uplifting human beings has been slow. We have thought of it as a diversion, or as a higher kind of pleasure, rather than as a thing to be used seriously for specific purposes. Music study in conservatories or with private teachers has had for its chief object technical proficiency in playing or singing. Although we have spent millions on concerts and opera, those millions have been spent chiefly by and for the rich, or the well-to-do people of our communities. And while there is a fine idealism in this effort and this expenditure—and nowhere in the world is this idealism more manifest than here—the great mass of our people remain untouched.

In other departments of art this is not the case. We offer without payment to all and sundry the chance to see great paintings and sculpture, and the thousands who pour through the doors of our Museums testify their appreciation of the opportunity. But Sunday afternoon concerts represent the limit of our progress in the direction of music.

What are the possibilities for music in The Cleveland Museum of Art? First of all we might offer our people opportunities to sing together. Making music yourself is always better than having someone else make it for you. And, although our powers of making music are necessarily limited, we can all sing, and there is plenty of fine, simple music for us to begin with. The first state of "being musical" is to sing. On the days when the Museum is free we might set apart a time when there would be chorus singing in the lecture hall; everybody who cared to come would be welcome. We should have to begin with unison songs—our own first, both traditional and patriotic; we could learn some of the great songs of France, England and our other allies. After a time a chorus might be formed that would be capable of singing in parts. If an organ were installed in the Museum this singing could occasionally take place in the Court with a larger body

of people. There is no doubt of the value of community singing such as this. It is a good thing for people who, perhaps, do not know each other, and who may be of different races, and of different conditions of life, to come together and join in creating by their own powers something beautiful, for it not only brings them into sympathy with each other, but it affords them a real contact with music itself. Too many of our musical experiences are purely passive.

On days when there are large groups of children in the Museum there might be singing for them. Beautiful folk-tunes, patriotic and familiar airs might be taught to choruses of children. It is a well-known fact that children at the age of four or five are, with few exceptions, musical; it is obvious that the average American adult is only casually so—if at all. Between childhood and maturity the instinct for music goes to waste. The chief reason for this is that during those years young people are not kept in contact with good music; it is impossible to form by means of poor models a taste and a love for any art. And children prefer good songs to bad when they are given a fair chance to discriminate.

To supplement this singing there should be, I think, lectures on music by means of which the same people who come to sing could be helped to understand great compositions. These lectures would be similar in character to those given on painting, etching, etc. The arts are all related together; they obey the same laws; they reflect the same dreams. The Museum is specially suited for such lectures, since a talk on a Beethoven symphony would be much illuminated if the lecturer had on the platform a piece of sculpture or a painting by means of which he could draw comparisons, and make analogies. The real difficulty that a long piece of music presents to a listener, is that of making sense of it as a whole. He hears short passages that he likes and understands, but he does not put them together. Yet the plan of a symphony is a finely co-ordinated thing; it is much more highly organized than the plan of a novel can ever be; it is more like architecture than like literature. A blackboard for the bare skeleton of the form, a story that the audience knows, a painting—all these can be used to show how music forms itself. Such lectures as I describe would create intelligent listeners for whatever public concerts were given in the city. This activity should stimulate musical appreciation, and quicken the musical life of Cleveland, and in no sense would it be a substitute for them.

In connection with these lectures concerts might be given in the Museum. The best means of giving a large number of people good music would be an organ upon which music by Bach and Händel and César Franck, and other great composers could be played. The organist, it is hoped, would be invisible; we should try to make the music,

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and the music only, the object. An occasional string quartet concert might supplement the regular recitals. In any event we should try to have the same music played several times so that our audiences might become familiar with it. And it would be wise to keep out of the Museum the atmosphere of the virtuoso.

These plans, if properly carried out, would make of the Museum a place where all the people could join together in a common activity. They would become more intimately a part of the institution. They would learn what music really is; music would become a sociological factor in the city; it would educate the people, and it would help to eliminate racial and social distinctions.

What an inspiring thing it would be to sing with hundreds of others in so noble a place! How splendid the setting! Surrounded by forms of beauty, the people could make new and delicate music-forms go echoing through the great halls. We might make of the art a solvent; we should get away from the artificiality that often surrounds it; we should learn to love it simply and naturally.

The war has brought a tremendous awakening to the value of music. The world is aghast, and civilization is trembling in the balance. There is little solace in material things, but ideals are aglow—as they always are when material things fail us. We are turning naturally for solace and for inspiration to the most idealistic thing we know. "The meaning of song goes deep," says Carlyle; "Music takes us to the edge of the infinite," he tells us. Let us so use it that it will be all these things to us. Let us claim our heritage. Let us no longer keep it as an expensive exotic, but make it minister to our real needs.

MAY AND JUNE EXHIBITIONS

In Gallery IX is shown the very important exhibit of etchings by Rembrandt from the J. Pierpont Morgan Collection referred to in the April *Bulletin*. During May these will be hung in chronological order, and during June they will be grouped by subjects, following the Bartsch catalogue numbers.

In Gallery X the Fifth Spring Exhibition of The Cleveland Society of Artists opened on May 8 and is of unusual interest. This is to be followed in June by the joint exhibit of medals by Theodore Spicer-Simson and paintings by Henry Caro-Delvaile.

In Gallery XI the exhibit of etchings loaned by local owners is followed for May by the exhibit of The Chicago Society of Etchers, which gives place during June to the work of Rudolph Ruzicka, one of the most original of modern wood-engravers.